

The University of Toronto Percussion Ensemble

Robin Engelman, Conductor

Monday, December 7, 1998
Walter Hall, Faculty of Music
8:00 p.m.

Music for Pieces of Wood (1973)

Steve Reich

Beama (1995)

Thomas Brett

Litanies (1988)

Walter Buczynski

David Carovillano, accordion

== Intermission ==

Head Talk (1995)

Mark Ford

Triplets

Julia Cleveland, soloist

George H. Green
arr. Bob Becker

Rainbow Ripples

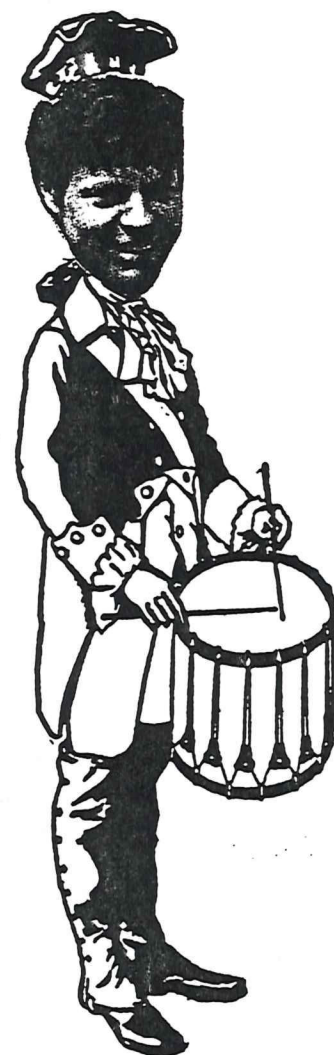
Brian Lahaie, soloist

George H. Green
arr. Bob Becker

*Suite for Solo Drum Set
and Percussion Ensemble* (1988)

David Mancini

Steve Houghton, soloist



The Colonial Drummer

University of Toronto Percussion Ensemble Members:

Mark Adam, Nathan Archer, Dylan Benson, Ian Brunskill, Ed Choi,
Loke Chuah Tan, Julia Cleveland, Tim Francom, Ian Gibson,
Graham Hargrove, Toni Hietala, Brian Lahaie, Dean Pomeroy, Gina Ryan,
David Simpson, Colin Webster

Steve Houghton, soloist

Percussionist, soloist, instructor, clinician, lecturer, author...innovator. A gifted performer, Steve Houghton has amassed an unusual amount of professional experience. His career has included stints as a sideman for Woody Herman, Toshiko Akiyoshi / Lew Tabackin, Freddie Hubbard, and Scott Henderson to name a few, as well as ongoing studio work.

Steve is currently performing with symphony orchestras, brass choirs, concert bands, chamber orchestras, and wind ensembles across the U.S. and Canada to universally enthusiastic response. These concerts contain innovative pieces, commissioned for Houghton, and written by composers such as Billy Childs, Fisher Tull, Les Hooper, and John Serry.

Note from: Robin Engelman

Music for Pieces of Wood (1973)

Music for pieces of Wood relies on the composer's process of rhythmic construction, or substitution of beats for rests in a rhythmic pattern. The piece requires five performers each playing a tuned pair of large wooden dowels called claves. One player maintains a steady pulse throughout the piece while another performs a short rhythmic pattern over and over. One by one the other players build up this same pattern one note at a time, but several beats out of phase with the original pattern. This process is carried out in three sections with patterns of six, four, and three beats.

Note by: Nexus

Beama (1995)

Beama was composed during May and June, 1995, and is scored for two low-A marimbas, one low-F marimba and two vibraphones. The work is the third in a series of compositions for marimbas and vibraphones (Zoom and Splash! being the first two), and represents a solidification of compositional techniques which I find produce musically satisfying results. This piece, as well as the two previous, is characterized by harmonic motion moving in patterns which, through their chatter, produce the impression of sustained sound. Beama takes its title from a musically-unrelated West African talking drum piece of the same name.

Note by: Thomas Brett

Litanies (1988)

The work was commissioned by Joe Macerollo and Nexus through a grant from the Canada Council. The piece came into being because of two important events that happened to me recently. My brother Ted, with whom I had spent my growing up years, suddenly died in February. The other was my trip to Poland - a place I hadn't visited in 17 years.

On this visit I experienced shock and disappointment. Older family members had died off and dear friends' attitudes were quite changed and marked with despair and disillusionment. Out of all this came the "Litanies". Litanies is a series of gestures given by the accordion and responded to by the percussion players. This 18 minute work opens with a long lament by the accordion.

Note by: Walter Buczynski

Triplets and Rainbow Ripples

During the "roaring 20's" an exciting kind of ragtime music became the rage in North America. Popularly known as "novelty ragtime", this music was associated with the various dance styles in vogue at the time. Highly technical, often programmatic and certainly speedier than previous ragtime music, it was a perfect vehicle for the xylophone. Propelled by the newly invented phonograph, the xylophone as a solo instrument enjoyed a true golden age during the 1920's and 30's. Xylophone soloists appeared with piano accompaniment, in dance orchestras and concert bands, and were heard regularly on radio broadcasts and in animated cartoons and motion pictures.

Note by: Nexus

Suite for Solo Drum Set and Percussion Ensemble

This piece is in three sections - beginning with a Latin-funk groove, followed by an Afro-cuban groove in 12/8, and ending with a fast Samba groove. The drum part is written much like a chart in a big band would be written in that it allows the soloist to be creative and improvise around the grooves. However, there are a few sections where the drummer should play what is written in order to fit in with the ensemble. All the solo sections and fills are improvised giving the soloist a lot of creative freedom.

Note by: David Mancini

Program design by: Nathan Archer